

# American Art News

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## IS "CHINESE ART COCK-EYED?"

"Ancient Chinese art, Joseph Pennell insists," according to a Phila. daily, "is 'cock-eyed,' and he cannot understand why it is permitted to crowd out local talent."

"Wilson Eyre comes in for his share of the criticism because he advocates that the city purchase the 'stuff.'"

"And what's more, Mr. Pennell intends to see to it that Phila.'s shekels shall not be expended to acquire certain sculptured horses, now at the University Museum, and once the property of Tang T'ai T'sung, ancient Chinese Emperor."

"Mr. Pennell apparently has nothing whatever against the venerable Tang, but he draws the line at 'cock-eyed' Chinese art, he doesn't care who fathers it, and to his way of thinking it's about time some one paid out money to purchase genuine Phila. art."

"If his opinion is to be credited the art of Phila. and the artists thereof, are afflicted by no offensive distortion of the eyes such as offends in the art of the heathen Chinese."

"And what's more, he thinks that Wilson Eyre, the noted architect, is a 'high-brow.' He says so in a letter. Mr. Pennell is fast becoming a correspondent of ability and versatility, and it is believed he is seriously considering the publication of a volume entitled, 'Letters to the Editor, or, Pennell's Acid Etchings in Prose.'"

"Not only is Mr. Eyre a 'high-brow,' but he has suggested that the City of Phila. purchase Tang T'ai T'sung's sculptured quadrupeds, and present them to the University Museum 'for keeps,' says the famous Phila. artist, who, fired with resentment that the 'up-to-date' art of Phila. should be thus ignored, cried out 'Shame.'"

"Before he concludes, however, Mr. Pennell drops his 'strafing' of Chinese Art and its champion, Wilson Eyre, he of the lofty dome, long enough to observe that Phila. is a 'great and good city.' If you don't believe it, read Mayor Smith's New Year's proclamation, which, he says, should be consulted by all those who doubt."

### Dr. Gordon Disagrees

"Dr. G. B. Gordon, director of the University Museum, when the matter was called to his attention, said that he did not agree with Mr. Pennell's estimate of the art of the Chinese, and that the Museum has under consideration the purchase of the famous relics. Personally, he said, he was not acquainted with Mr. Pennell."

"Mr. Joseph M. Rogers, another member of the Museum staff, waxed eloquent and indignant when informed of the position taken by Mr. Pennell."

"Phila. stands a good chance of losing these wonderful specimens of Chinese art," he said. "There are only six of them in the world, and four of them will never leave the Chinese Empire. How the two in the Museum ever got out of China, not a living soul knows but the men who did the job. Their exit is a secret."

"I was talking recently to a noted art critic, who said that these horses are the most remarkable specimens of Chinese art ever brought to this country. They are the only specimens, so far as I know, in this country which represent secular art, or that art which is separate and distinct from the usual Buddhist art of China."

"I do not care to have Phila. public opinion influenced by any statement that Chinese art is 'cock-eyed.' Mr. Pennell is supreme in his own line, but Chinese art is art just as much as any other."

"There was no suggestion on Mr. Eyre's part that the city buy these horses. He suggested that Philadelphians club together and secure for the Museum these memorials of a bygone age before some other city gets them. Boston is even now negotiating for their purchase. They were placed in the Museum by a N. Y. firm, on approval."

## RARE MOSAIC FOR WILSON

Pope Benedict in Rome on Jan. 4 last presented to Pres't Wilson a handsome mosaic reproducing Guido Reni's famous picture of St. Peter. The mosaic was made in the Vatican grounds by the ancient mosaic factory of the Vatican and is a yard square, and has been valued at \$40,000.

Cardinal Gasparri, the Papal Secretary of State, also presented Pres't Wilson with two copies of the Modification of the Canon Law compiled by Cardinal Gasparri.

M. Jean Guiffrey, formerly Curator of Paintings at the Boston Museum, has succeeded M. Leprieux as Conservator of Paintings at the Louvre, Paris.

## SPORTING PRINTS COMING

The world's greatest collection of sporting prints may come soon to this country. According to a correspondent of the Boston "Transcript" no single offering has been made equal to that of the famous collection of sporting prints made by W. A. Baillie-Grohman, which may soon become the property of some American collector or some institution in this country. Word comes from England that this great assemblage of more than 4,000 prints and drawings, illustrating the history of sport in four centuries, has been offered to the Library of Congress, and if the money to purchase it is not forthcoming from that institution it may be sold to some private collector.

It is difficult to estimate the value of such a collection. The iconography of sport has been the avocation of this British sports-

## JAMES J. HILL PICTURES

The art collection owned by the late James J. Hill of St. Paul were divided this week among the heirs of his estate, comprising his widow and nine children. The paintings are said to be worth \$2,000,000. It is probable that a number of the pictures will be hung in the Hill reference library, St. Paul, and that the public will soon be able to view them for the first time.

## MR. WALTERS DECORATED

Mr. Harry Walters of Baltimore and New York, the well-known collector, was recently made a Chevalier of the Legion of Honor for his services in making French art better known to Americans, through his many purchases of the same, and the opening to the public every winter of his Baltimore Art

## MORRIS ATTACKS PA. ACADEMY

"Unless we get away from the smug feeling of self-satisfaction that is fast becoming the curse of the town," according to a Philadelphia daily, declared Mr. Harrison S. Morris, speaking before the New Century Club in Philadelphia last week, "we shall ride on the asinine back of Philadelphia straight to h—."

"I know you are shocked," continues the Philadelphia, Pa., daily, "he told the 50 or so women who heard him, but I came here just for that purpose."

Instead of being shocked, however, the women applauded roundly. Mr. Morris then went at it again.

"Do you ever get away from here?" he asked. "I often do, and I know the reputation of this place. It is horrible. In an art way it is considered less than insignificant. And I wish to add that in every other way I consider it the most corrupt city on the face of the earth."

"You know that the academy exists, don't you?" he asked. "Well, that is because I have made its existence known. At present it is just running along by accident, in its old, degenerate way."

"You women know all about household matters. What you ought to do is get about 500 women together, take your broom, scrubbing brushes, soap and all other paraphernalia of cleanliness and for 'goodness' sake clean the place! It has not been cleaned since I was director, about twelve years ago. The dirt on the skylights takes away 50 per cent. of the light. And while you are at it with your brooms, also clean out the management."

"The annual exhibitions have now become a widely known institution. But it is an opportunity of which the right advantage is not taken. They usually amount to very little. Two years ago the then president apologized to me for the exhibit. And it surely needed an apology. Just the same, there was an article full of praise about it in a N. Y. daily."

"I wrote to the critic, a good friend of mine, to ask him how in the world he could have written that article? In his answer he said:

"I did not see it. You don't suppose I would come to Phila. to see an Academy exhibit?" [Sounds like Henry Mac Bride of the N. Y. Sun, but is it possible that he is a friend of Morris?—Ed.]

"Officials of the Pa. Academy," says the Phila. daily which published Mr. Morris' remarks, "ignored Mr. Morris' criticism of the institution and its management. John Andrew Myers, secretary and managing director, referred all inquiries to John Frederick Lewis, president. Mr. Lewis refused to make any answer to the charges. 'I have nothing to say,' he repeated."

"The impression given by Clement B. Newbold, vice-president, and Director E. T. Stotesbury was that the whole attack was 'too trivial' to warrant an extended reply."

"Mr. Morris is always entitled to open his mouth. I have nothing to say," was Mr. Newbold's reply to the indictment."

### Phila. to be Nation's Art Centre?

"Mr. John D. McIlhenny, trustee of the School of Industrial Art, who followed Mr. Morris, declared that Phila. was on its way toward becoming the 'greatest' art center and mecca for art students in the entire world."

"When our museums, on the Parkway are finished," he said, "no student of art in Europe will consider his education finished before he has been in Phila."

"At this juncture, John McClure Hamilton, noted portrait painter and president of the Fellowship of the Pa. Academy, laughed audibly."

"Mr. McIlhenny devoted a considerable part of his address to a eulogy of the School of Industrial Art. He said it was the first institution of its kind in this country. This was taken exception to by Miss Emily Sartain, director of the Phila. School of Design, who declared her school was the oldest in America."

### War Detrimental to Art

John McClure Hamilton was another speaker. He assailed Mr. McIlhenny, who had said that the war had produced great effects on art, mentioning the war posters done by American artists as an example.

"The war," said Mr. Hamilton, "has had a detrimental effect upon art. The war in the old days, when fighters wore plumes on their hats and shining armor on their bodies, produced art."

"But this was not a war in that sense. It was murder by machinery, carried out in ditches full of mud. There was no element of inspiration or beauty in it. As to the posters, they are not art. They are things of the moment. Art is enduring."



THE LAIMBEER CHILDREN  
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Louis Betts

At Knoedler Gallery

man for many years. Not a wealthy man, as wealth is reckoned in this country in these days, he has been able by diligent search and an almost uncanny knowledge of the hiding places of rarities, to gather a collection of original sporting drawings and prints which is unsurpassed by any other private collection. It contains many unique examples, hundreds of prints which are not to be found in the British Museum or other public collections, and as a collection, arranged in chronological order, it shows the chief pastimes of the ruling classes of Europe and England for four centuries. The drawings possess an educational, as well as an artistic value.

Up to the outbreak of the war the collection was kept in Mr. Baillie-Grohman's castle in the Austrian Tyrol, but it is now stored in a safe place.

Gallery. As Mr. Walters' name was not published in the list of Americans recently given the Legion of Honor, it will be pleasant news to the many friends and admirers of the modest collector and connoisseur, to learn of his deserved honor.

## SILO AUCTION ROOMS TO MOVE?

Negotiations have been completed, according to the N. Y. "Globe," for the lease of the Silo Building at the northwest corner of Fifth Avenue and 45th Street to Jaekel & Sons, Inc., furriers, for twenty years at an aggregate rental of over \$1,000,000. The lessees will erect a six story structure for their exclusive occupancy. The present structure is six stories in height, with 8,000 sq. ft. of space to each floor. It is owned by William H., John C. and H. K. Browning.



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### Retrospective Art at Arts Club

The National Arts Club has on a retrospective exhibition of the works of its artist members. Many of the paintings have been seen before, but they make a welcome reappearance in an attractive exhibition. Several prize winners of the past are shown, among them "Paresse," a large canvas of a reclining nude by Lawton Parker, and a charming impression of "Lingering Summer," by Robert H. Nisbet. Ernest Lawson's "The Hudson at Inwood" is perhaps one of the artist's best works with its crisp qualities. Gardner Symons also excels in "Moonrise and Sunset Glow" in an opalescent splendor of light. The portraits include a cleverly handled "Portrait of Mrs. A." in blues and grays by M. Jean McLane; "Portrait of a Judge," by George Bellows, and a masterful impression, entitled "The Stoker," by Robert Henri. Several sculptures are included in the exhibition, which will close January 31.

Cullen Yates' poetical, joyous colored and thoroughly good work, "Mountain Stream," an autumn scene, was recently bought by Mr. Joseph G. Butler for the new Youngstown, Ohio, Museum.

## DEMOTTE of PARIS

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## FRENCH ART of the MIDDLE AGES

SCULPTURES  
TAPESTRIES  
FURNITURE  
PAINTINGS  
RARE FABRICS

### American Sculptures At Bourgeois'

The group of sculptures by Americans on view at the Bourgeois Galleries until Feb. 1 is in every way remarkable. One does not remember ever having seen in New York a group of small pieces in bronze and stone representing greater conceptive vitality in limited scale. The catalog itself expresses character. In it Gaston Lachaise throws up his cap in joy at becoming an American, as well he may.

The sensation, the surprise of the exhibition, is the work of Grace M. Johnson. It is always a pleasure to hail a new exhibitor of ability. Miss Johnson's four pieces are the work of an unusually gifted modeller. If it were only the manner in which she has grasped her "Ox" by the horns, the evidence is there. Her "Monkey," seated, would please Darwin, for certainly the manner in which this creature sits is human enough to give "the" theory quite a boost. Her frieze "Elephants" in low relief is delightful, and her "Mongolian Horse" denotes plastic taste as well as knowledge. Hunt Diederich makes a fine showing. His "Wrestlers" are locked together in real contest, tense legs and heaving shoulders, producing a series of thrilling little patterns as one's vision circumscribes the little bronzes. His dogs are always fine in movement, an undulating movement quite captivating. Cecil Howard's "Ethiopian" is an erect, lithe figure, and his marble "Bather" (shown before in one of the larger exhibitions), a rhythmically composed seated nude, frankly simple and direct in treatment.

Stirling Calder's "Seated Athlete," more academic, has a certain ease of attitude, and his recumbent nude "The Woman," has a very fine surface and a compact, substantial form. It recalls, but slightly, the glorious recumbent female designed by Michelangelo for one of the tombs of the Medici. Three figures by Gaston Lachaise have the characteristics we have become accustomed to in the work of this new American whose most signal public work has been the bas-reliefs for the Avenue's Red Cross arches. Robert Laurent, H. Converse, Arthur Lee, and Florence Lucius, whose "Indian Mother" is quaint and rather novel, contribute sculptures; while Calder, Diederich, Lachaise, and Laurent are represented with drawings rather Rodinesque in brevity.

James Britton.

### Old Prints at Ralston Gallery

An exhibition of old English and French prints in black and white and color, now on at the Ralston Gallery, 567 Fifth Ave., comprises so many impressions of rare and unusual quality that it should be seen by all lovers of the needle and rocker. The collection, as a whole, is so rich that it gives the galleries a most attractive appearance, and when studied individually, the various plates detain one long by their beauty of color and varied subjects. Notable among the English prints are the "Miss Farren," engraved by Collyear, the "Duchess of Devonshire," by Bartolozzi, "Mrs. Siddons" and "Contemplating the Picture," by Tomkins, "Society in Solitude," by J. R. Smith, "Mrs. Jackson," by John Conde, "Psyche," by J. H. Meyer and "The Villager" and "Cottager," by Tomkins. The early French prints include "Le Minuet de la Marie," by De Bucourt, "Marie Antoinette," by Alix and "La Felicité Villageoise," by De Launay. Other prints of note are "Hebe," by C. H. Hodges, "The Roms," W. Ward, "Mrs. Elliott," John Dean, "A Bacchante," I. P. Smith, "The Barndoor," W. Ward, "Juvenile Navigators," W. Ward, "Children Playing at Soldiers," G. Keating, "Children Bird Nesting," W. Ward, "Education," Wm. Bond, "The Last Letter," W. Ward, "Le Souper" and "Le Doner," after Huet, by Bonnet.

### Works by Jan Chelminski

An advance notice was published in last week's ART NEWS of an exhibition on at the Kleinberger Galleries, 225 5th Ave., to Feb. 1, of equestrian portraits of Marshals Joffre, Foch, Petain and Haig, accompanied by Generals Pau, de Castelnau, d'Esperey, Weigand, Humbert, Degotte, Gouraud, Mangin, Rawlinson, Plumer, Horne and Byng, and of General Pershing, accompanied by Generals March, Burland, Bliss, Liggett and Dickman, together with a large interior with figures, portraying a "Musical Reception in Queen Hortense's Salon," and former equestrian portraits of "Napoleon I at Wagram," "Marshal Ney in the Russian Campaign," and four figures in landscapes—all by Jan V. Chelminski.

Jan V. Chelminski, the painter of the above canvases, was born in Warsaw in 1851, of an old Polish family, studied in Warsaw, and later at Munich, under the military painter, Franz Adam. His first works of note were military and hunting paintings of the Louis XV and XVI epochs, and of episodes in the Seven Years War. A large coursing scene, shown at a Munich exposition, was bought by Louis II of Bavaria, and was hung in one of that monarch's castles. Coming to America in 1884, the artist painted here many hunting and equestrian pictures, and made the illustrations for the Century Magazine, for an article by Theodore Roosevelt entitled, "Cross Country." Chelminski went to London in 1888, to remain until 1896, and became a British subject. He painted, during those years, his well-known "Rotten Row" and "Hyde Park Corner," and an equestrian portrait of the Czarina of Russia, which was purchased by the late Czar of Russia. Meanwhile, in 1890, the artist went to Russia, where he painted the Grand Duchess Marie Pavlowa of Russia, and many military scenes. After this he devoted himself entirely to the glorifying the deeds of the Polish troops in war, and settled permanently in Paris in 1897, where he frequently exhibited in the Salon.

While in Paris, M. Chelminski married Mrs. Henschel, the widowed sister of Mr. Roland Knoedler and the mother of Mr. Carl Henschel of the Knoedler firm, and since 1914, has, with Mrs. Chelminski, resided in New York.

Space does not permit the detailing of the numerous works of M. Chelminski, which are most valuable historical documents, apart from their art value, as they are faithful presentments of many famous military heroes and prominent citizens of Poland, Russia, England and America, and are carefully studied in detail, of costumes, accessories and landscape. The landscape settings of M. Chelminski's portraits and military scenes are notable, and he is almost the only painter of such portraits and scenes, who has given attention, or has had the knowledge and ability to paint landscapes well. His work is characterized by truthfulness of portraiture, strong and correct draughtsmanship and harmonious color. The present exhibition is most timely and reintroduces, as it were, an artist of proved ability to the American art world.

### Architectural League Show Off

The annual exhibition of the Architectural League of N. Y., for many years past one of the most interesting and important of the season's large public art displays, will not be held this year. It appears that when the League began to prepare for the exhibition last Autumn it was thought best, under the necessity for conservation and economy that then existed, due to the war conditions, to abandon the display for this season. Later, and with the coming of Peace, it was too late to organize, and the Fine Arts Galleries, where it was to be held as usual, had been pre-empted for the time by other organizations. The lapse in this annual event is much to be regretted.

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### Persian Art Shown Here

One of the most brilliant exhibits of Oriental art made at the Panama-Pacific Exposition in 1915 was that sent by Persia. Now, through the courtesy of the official Persian Commission, it is presented for public inspection here at 556 Fifth Ave. If any of the objects are sold the proceeds will be devoted by the owners to relief work in Persia, 5 per cent. going to the Persian fund of the American Committee for the Relief of the Near East. The collection is seemingly small, but in the nature of things it has been possible to make it remarkably comprehensive. It embraces tapestries, velvets and brocades, pottery, enamels and objects in metal, rugs and manuscripts. Attention is especially directed to the group of miniatures, one of the finest ever shown here. The pottery also is of exceptional interest.

### Statuette Carved in a Gem

Mr. Charles Lanier, a trustee of the American Museum of Natural History, has deposited in the Morgan Gem Hall, of that institution, a beautiful statuette, carved out of an unusually perfect block of translucent blue sapphire. The material, which is of natural color (unstained), was found in Uruguay.

The statuette, eight inches high, one of the finest known examples of gem carving, is the work of Tonnellier, the eminent French artist stone-engraver, and was exhibited by him in the Paris Salon of 1912. Monsieur Tonnellier is a cripple, having the use of one leg only, and does all his work while seated on the corner of a high stool.

The figure at the American Museum represents a woman dancing, and is very graceful, is called "Pas de Danse," and was a gift to Mr. Lanier from his life-long friend, the late J. Pierpont Morgan.



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#### Loan Exhibition at French Museum

The loan exhibition for the building fund of the U. S.-French Institute, at the Museum of French Art, 599 Fifth Ave., open to Jan. 29, is an interesting display of allied arts of France, of the periods of Louis XV and Louis XVI. Painting and sculpture naturally constitute an important feature of this ensemble, into which tapestries, furniture, porcelain, silver, miniatures, wood-carvings, laces and embroidery, jewelry and books also enter.

Of the paintings, the portrait of Madame de la Porte, née Caumartin, by Nattier, from the collection of Count Lariboisière and lent by James Speyer, is a fine example of one of France's most charmingly superficial painters. Portraits by Noël Coypel, Alexis Belle, Jean-Baptiste Perronneau, the pastellist, a beautiful pastel by La Tour, and one in crayons by Portal, are daintily decorative and charming in color. Some little decorative panels by Boucher, two little watercolor portraits by Carmontel, and pictures by Hubert Robert, Vigée-Lebrun, Joseph Vernet, Chardin, Fragonard and Greuze, add to the attractiveness of the display.

Of the sculptures, a "Bacchante," statuette by Clodion, a Clodion "Bas-Relief," Houdon's exquisite little portrait bust of his little daughter, Sabine, lent by Thomas F. Ryan, and Nini's medallion of Benjamin Franklin, lent by Ogden Codman, constitute a delightful contribution.

Of the tapestries, perhaps the most beautiful and important piece is the Beauvais weave of the arms of Louis XV from the design by Boucher. The Gobelin piece, from the series of "Daphne and Chloë," called "The Banquet," is a very lovely hanging. The Beauvais fire screens are also very handsome.

Among other very beautiful objects, one lingers over the little statuette, "Venus and Cupid," lent by Senator W. A. Clark, and formerly in the Morgan collection; the pair of bronze statuettes representing "Fragility" and "Cupid," by Falconnet, the small marble group with a base of porphyry, attributed to Pajou, the clock in marble, lent by Mrs. Stanford White, the candelabra in gilt bronze, by Francois Boucher, the candelabra by Martincourt and the clock modeled by Delafosse.

Among the many charming furniture pieces is an exquisite little Louis XV table loaned by Mrs. Grace Rogers.

Space will not permit mention of all the beautiful little objects in jewelry, the embroideries, the exquisitely bound books, lent by J. Pierpont Morgan, or of the interesting autographed documents and various bibelots.

#### Taos Sales at Babcock's

From the exhibition of the Taos Society of paintings of the Southwest Indians and their country, there have been sold the "La Gregorita," of Robert Henri (to a Pa. collector), and the "Fall of the Aspens," by Herbert Dunton. Owing to transportation delays some canvases for this exhibition were hung this week. These include a fine "Indian Abode," by Victor Higgins of Chicago (winner of the chief academy prize), and two pictures by Bert G. Phillips, "The Lost Trail," "The Corn Maidens of Taos." Following the Taos display, which closes today, Mr. Babcock will open next week a collection of pictures on "The Haunts and Homes of the Barbizon Masters," by Alexis Jean Fournier. The Babcock Galleries also record sales of the picture by Gaetano Capone, "Sunset in the Adirondacks," and the exquisite little watercolor marine (shown in the holiday exhibition) by the late W. M. F. de Hass.

The Montclair Art Museum has recently purchased a large canvas entitled "Salt Meadows," by Thomas R. Manley.



## MONIF PERSIAN ANTIQUE GALLERY

VIII to XII Century  
Rare Faience Fouille from  
Rhages and Sultanabad  
XIV to XVII Century  
Miniatures, etc.

539 MADISON AVENUE

#### "Unusual Paintings by Old Masters"

An exhibition of eight examples, well entitled "Unusual Paintings by Old Masters," now on at the Ehrich Galleries, 707 Fifth Ave., is well worthy of the attention and study of collectors and connoisseurs, for seldom is there found a display of the character, so much of interest, and works of such rich quality.

The piece de resistance if the display is a large double portrait of "Mr. and Mrs. Joshua Bates," by Sir Francis Cotes, the follower of Sir Joshua Reynolds, and who by such works as the present, won himself the deserved title of "The Lesser Reynolds." The canvas is a strong characterization of a middle aged and handsome couple, painted with much force, and in a certain quaintness of expression and tightness of handling, strangely suggests the later American period works, of the American Copley. There is an Italian Holbein, the "Portrait of a Young Man," by Geronimo da Santa Croce, finely modeled and rich in color and quality, and another and larger "Young Man's Portrait," more freely handled, by Lorenzo Lotto, a fine example of this master. An interesting canvas, full of action, is a half life size equestrian presentment of "Louis XIV on Horseback," by Van der Meulen, and an equally interesting canvas, an interior with figure, "The Artist in his Studio," is by Van Musscher. An unusual example of George Romney, a three-quarter length presentment of "A Brahmin," is unmistakably a Romney in its coloring and technique. A strong "Portrait of a Man," by Nicholas Maes, and a delicious little seashore scene by Guardi, delightful in quality, complete this attractive display.

#### Hand Decorated Textiles at Art Alliance

The third exhibition of hand decorated textiles is now on in the galleries of the Art Alliance of America, 10 East 47 St., to Jan. 31. Prizes totalling \$750 have been awarded in the competition, organized by Mr. Albert Blum. For the most beautiful textile for costume, two prizes of \$50 each to Jack Singer and Hazel Burnham Slaughter; for the most beautiful fabric for interior decoration, \$100 and \$50 to Genevieve Jewett and Helen C. Reed; for the best ribbons, \$75 and \$25 to Mary Meigs Atwater and Josephine M. Weil; for the most beautiful fabric for negligee, \$50 to Ruth Reeves Olds; for the most beautiful flat color typifying the "spirit of the moment," \$100 and \$50 to Paul Jacob-Hians and Mary H. Tannahill; for picture batik, \$50 to Elsie Carpell; for wool embroidery, \$25 for a pair of curtains designed by Margaret Prager and executed by Miss Jamjan; for a batik scarf, \$25 to Isabel Cooper; for a batik table cover, \$25 to Ella P. Speer; for hooked stool top, \$25 to Ruth E. Brand, a pupil of the Girls High School in Brooklyn; for hooked pillow top, \$25 to Mrs. Eleanor G. Ewan; for batik hanging, \$25 to Hugo E. Robus; Honorable Mentions for their work as a whole to Mary Meigs Atwater, weaving; Helen C. Reed, dyed dyeing, and Josephine M. Weil, woven ribbons.

The first prize awarded for color went to a rich red, dyed by Paul Jacob-Hians, which combines the red battle note with the blue of the sky, the vision of the ideal, the combination being the keynote of America's position in the war. The second prize went to a flame color, dyed by Mary H. Tannahill, the flame of democracy consuming autocracy. This victory color is the result of the yellow service star symbolizing those who have served and passed away, and the red star, the symbol of those who have served and are here.

The jury that awarded these prizes consisted of W. G. Burt, M. D. C. Crawford, Associate Textile Department, American Museum of Natural History; Edward L. Mayer, costumer; Max Meyer, costumer; J. A. Migel, Miss Jesse Franklin Turner, and Miss Wilhelmine R. de Richey, of the Bureau of Foreign and Domestic Commerce, Washington, D. C.

#### Fine Lever at Daniels

Hayley Lever's fine yachting picture, "Marblehead Regatta," is placed in the entrance room at the Daniel Gallery, where its clever design and breezy, luminous tonality tell with rare force. Mr. Daniel is also showing aside from the special Hartley pictures a strong Rockwell Kent, a beautiful park picture by Samuel Halpert, and a group of Ernest Lawsons.

Frank A. Brown, the Boston marine painter, made a short visit to New York last week, en route to Cuba, where he will paint during the remainder of the winter.

#### Tolentino Art Gallery

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#### Forain and Steinlen Drawings

Mr. A. E. Gallatin does distinctive public service to art and artists by lending for exhibition at the Arden Gallery, 599 Fifth Ave., until Jan. 28, drawings and lithographs in black and white, by Forain and Steinlen, the two leading French draughtsmen. New York already has seen many of the effective posters done by Steinlen to advance the interests of the allies in the late war. Some of his posters are in this collection, notably those entitled, "The Devastated Aisne," "Refugees of Menn," "Orphans of the War," "Aid to the Mutilated" and "Courage."

Of the drawings by Steinlen, the pastel called "The Maternal Kiss" is beautiful in sentiment, and is technically simple and direct. The "Triptique" in charcoal, called "Morning," "The Two Vagabonds," also in charcoal, "The Workers Leaving Factory," "The New Idea," "Military Talk," "Two Soldiers," "Under the Boot" and "The Leave," are trite expressions in the lithographic medium.

Steinlen's etchings, "The Storm," "The Plain" and two views of his favorite cat, have the same triteness of line with a rather extraordinary power for patterns of such simplicity and brevity of statement.

Steinlen's work leaves a disagreeable impression, but this must be said in tribute to the artist, for it is the very truthfulness with which he conveys visions of warfare that gives us such a vivid sense of the horror of it.

Americans are acquainted with the work of Forain somewhat at second hand, for how very much are our own artists, Glackens, Sloan, and even Bellows in his less horrific moods, influenced by this very witty, very keen and generally expressive worker with the black line. Forain has certainly imbibed something of satire from Daumier, but he launches it with a much lighter spirit and with means most economical. "The Colonel's Grog," from the Degas collection, is a splendid example in point. "The Prompter's Box," in watercolor, very lightly and deftly executed, is another.

The pen and ink drawings, "The Registered Letter," "At the Opera" and "At the Cafe," are veritable miniature short stories. Of the lithographs, "The Avocat," strongly recalls Daumier, but "The School of the Neutrals," "The Zeppelin" and "Le Vêtement du Prisonnier de Guerre," inspired by the late war, are pure Forain.

The exhibition as a whole is fine in quality, and gives an excellent idea of the best French taste in black and white illustration.

#### Ornamentals' Works at Public Library

Some of the originals to which Mr. Lloyd Warren referred in a note in the Master Ornamentals, recently published, may be found in various public art libraries. The reproductions are more easily available. But, originals or reproductions, the designs are there for the student to see. It is with the object of emphasizing the great value of this mass of "documentary" or "source" material that the Art Division of the N. Y. Public Library has arranged in the Stuart Gallery of the Central Building, an exhibition of books as well as individual plates, the latter lent by Mr. Warren. This exhibition, to be on to March, follows one at the Grolier Club, just closed, and precedes an important one at the Metropolitan Museum.

Many noted names appear in the present exhibition: Androuet Du Cerceau, Marot, Berain, Germain, Pillement, Boucher fils, Delafosse, Moreau, Oppenord, Gillot, Della Bella, Percier, Pergolesi, Chippendale, Sheraton, Adam,—to name a few,—as well as XVI century engravers and the lace designers. Arrangement in groups (goldsmithing, lighting fixtures, lace, etc.) makes its appeal to various specialties. Of course, the object of it all is to bring before students the actual designs from which artists worked in those days, instead of adaptations and compositions. Equally, of course, completeness is out of the question. One cannot display all of the material, any more than one can show more than one plate of a given pattern book. But the way can be shown; such exhibitions are guide-posts for those who will read.

F. W.

Miss Amelia Dorothy Defries, who was to have left Washington for London as announced last week, was delayed at the moment of departure, and will remain a few months longer at the British Embassy.

She will lecture at the University of Toronto, on Art and the City, in February and is arranging further lectures on modern art in Washington.

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#### Metropolitan Museum Accessions

Among recent accessions to the museum and now shown in the Room of Recent Accessions are two paintings representing two important phases of Italian art. The earlier of the two is a triptych of Sienese workmanship, attributed by Langton Douglas and Osvald Siren to Segna di Bonaventura. The painting depicts a series of Passion subjects, and although Gothic in character, still retains distinct traces of the Byzantine style. With the exception of the classic frescoes from Pompeii, it is the oldest Italian painting in the collection of the museum.

The other picture, an example of Florentine work of about 1450, formerly in the Doffus collection, Paris, portrays a marriage scene, and is probably a cassone panel, or painted front for a marriage chest. Two other works by the same artist, whose name has never been determined, are in American collections, both with having as subjects "Solomon and the Queen of Sheba"; one in the Jarves collection at Yale University and one in the Boston Museum.

Also in the Room of Recent Accessions, are three Greek vases, an early V century B. C. Athenian stamnos, a VI century B. C. Athenian kylix and a Proto-Corinthian lekythos. The execution of the vases is superb and the decorations of the customary symbolical character.

Some etchings by J. Alden Weir, wood engravings in black and white and in color by Rudolph Ruzicka, a pastel by Edwin A. Abbey, dated 1895, drawings by John Glaxman, twelve Chinese paintings from T'ang to Ming, XVII to middle of XIX century, Indian miniatures and Chinese scrolls, and, an undescribed woodcut by Jacob Cornelisz, are some of the newly acquired items also on exhibition.

The inspirational value that the museum affords to craftsmanship and the industrial arts is evidenced by an exhibition of objects and designs which were made for the commercial market, but, which in greater or less degree, owe their conception or method of execution to the study of museum originals and its other resources. The display cannot fail to widen the scope of the museum and to bring the manufacturer and designer closer to it.

Announcement is made that the orchestral concerts given under the direction of David Mannes, free to the public, will be continued on the eves. of Jan. 18 and 25.

A. A.

At a meeting of artists recently held in the "Sherwood," and attended by some of the younger men, the idea of starting a new exhibition society, to be composed exclusively of American-born artists, received the approbation of the gathering, and the organization of such a society is to be expected in the near future.

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## AMERICAN ART NEWS

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**ART AND BOOK SALE CATALOGS**—The American Art News, in connection with its Bureau of Expertising and Valuation, can furnish catalogs of all important art and book sales, with names of buyers and prices, at small charge for time and labor of writing up and cost of catalog when such are de luxe and illustrated.

#### ART AND PRICES

"The recent sale at auction of a Gilbert Stuart portrait of Washington for \$21,000, instead of the \$3,100 the same picture brought three years or so ago," says the N. Y. Evening Sun, "suggests that there is nothing so uncertain as the commercial value of art. It is true that the previous sale came at a time when buyers were hard up; it is also true that appreciation of the early Americans' work is rapidly growing, but neither of these factors fully accounts for the spectacular rise. After all, any auction price is a matter partly of luck; the coming together of determined bidders. It is a curious, though freakish, instance of the inexorableness of the law of supply and demand. Ten years from now, under other conditions, the same picture might sell for less than the \$3,100 level, if the demand happened to change."

"A good illustration, from a very minor art, is found in the history of prices for ancient engraved gems and cameos. Some-what more than a century ago a fine gem often sold for many hundred dollars. Fashions changed, and, let us say, 20 years ago the same gem could be picked up for five or ten dollars. Today it might bring fifty. Yet it was always the same gem. Its beauty and its historic associations have not altered. It is a case of demand."

"To come back to the Clarke sale, one finds the true romance of speculative collecting in the case of a portrait of Edgar Allan Poe, by Boyle. It brought \$600, which was not a high price. But the same picture was bought from a dealer a few years ago for \$15. It is not remarkable that the collecting habit soon becomes a controlling passion of its victim, whether it be postage stamps, birds' eggs, Rembrandts, first folio Shakespeares or colonial door knobs. It is a very human thing."

[Fairly good reasoning, on the whole, but we think the Eve. Sun mistaken in its argument that "ten years from now, under other conditions, the picture might sell for less than the \$3,100 level, if the demand happened to change." The Eve. Sun editorial writer has evidently not reflected that the output of authenticated Stuart Washingtons is lessening, not increasing, and that with the sure increase in number of American art collectors the demand for original portraits of Washington is bound to grow under any conditions. In our opinion the picture in question is far more apt to bring \$50,000 in 1929, than to lessen any \$18,000 in value. Mr. Clarke, by the way, paid far more than \$15 for Boyle's "Portrait of Poe."—Ed.]

## MORRIS AGAIN IN LIMELIGHT

Seizing the opportunity of a talk before a Phila. social literary club last week, Mr. Harrison S. Morris returned to his line of attack upon the old Pennsylvania Academy of the Fine Arts, which he denounced as unprogressive, in need of cleaning, etc. While we hold no brief for the Academy, and are not in accord with it on the question of patriotism, as we recently stated in criticising its action in inviting Mrs. Joseph Pennell, who, with her husband, the redoubtable "Joe" Pennell, rather discredited themselves through their anti-British and reported pro-German attitude during the war—to be a member of its Ladies' Reception Committee at the opening of the annual Watercolor exhibition last December—we cannot agree with Mr. Morris in his last fierce attack upon the venerable Institution and its management.

So far as we can judge from many years attendance upon, and study of, the Academy's exhibitions, they are still the best in the country, and we do not consider they have fallen off since Mr. Morris was forced out as its director, while we have found its present management at all times courteous and alert to conditions in the American art world.

Mr. Morris reminds us, when we consider his long years of effort to acquire sufficient Academy stock to reinstate him in his old position—from the loss of which he has never ceased to recover—of the title of the well known Millais Pears' Soap picture, "He won't be happy till he gets it."

We wonder if this last outburst of Mr. Morris does not precede a campaign for public attention for himself, with a view to the capturing of the—to be—created U.S. Commissioner of Fine Arts. Regarding this new post which, it is to be hoped, our lawmakers at Washington will create—can there be any truth in the current rumor that the same Penna. politicians, who secured for Mr. Morris the post of Director of the American art section at the Rome International Exposition of 1911, of which he did not make a conspicuous success, to say the least,—are "grooming" him for the new commissionership?

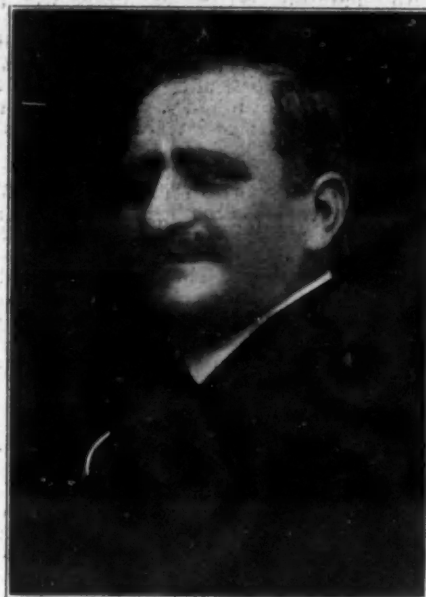
#### OBITUARY

##### Jules Stewart

The death on Jan. 4 last in Paris of Jules Stewart recalls the work of a painter whose work took high rank during the decade that included the Paris Exposition of 1878. Mr. Stewart was aged 64, and was the son of Wm. Hood Stewart, a Phila. collector residing in Paris, and well known at that time as the owner of Mariano Fortuny's picture, "The Academicians of St. Luke Choosing the Model," purchased by former Senator W. A. Clark at the sale of Mr. Stewart's pictures in Chickering Hall, N. Y., 1899, for \$41,000 and now in his collection. Under the pupilage of Raymond de Madrazo, Stewart soon made himself a figure in the world of art, exhibiting regularly in the Old Salon and in the leading international exhibitions. His best known works in America were "The Hunt Ball" and "The Hunt Breakfast," charming incidents of high life in the French aristocracy in which the brilliant red coats of the sportsmen were contrasted effectively with the bare shoulders and dainty gowns of the "mondaines."

Bernice Langton, the sculptor, who spent several months in Washington, where she was engaged in war work, has returned to New York and will shortly begin some important work.

## OBITUARY



Henry J. Duveen

In the passing of Henry J. Duveen, through seniority, head of the widely known art firm of Duveen Brothers of London, Paris, and New York, at his residence in this city on Wednesday last, there goes out a man whose influence upon the art world of his time was a marked one.

Born in Holland Oct. 26, 1854, Mr. Duveen as a youth joined his elder brother the late Sir Joseph Duveen who had previously gone to England, in London about 1875, and participated in the early building up of the Duveen house in that city. He left London about 1879, and came to N. Y., where he opened a branch of the London house, his brother Joseph remaining in charge of the London parent house. At the time of Henry Duveen's arrival here, the business of interior decorating and furnishing was in the hands of a very few firms like Sypher and Co., Cottier, Herter Bros., and Hess and Co., and his unusual taste, ability, and energy soon gained for the N. Y. house reputation and success. As the years passed, the business of Duveen brothers grew until they had largely crowded out the older firms of interior decorators in this country through the decorating of the city and country homes of wealthy Americans. Mr. Duveen, and later his nephews Joseph and John who joined him, gained the acquaintance and friendship of rich and influential Americans, which—later and when twenty years ago they broadened the scope of their dealings, and "took on" tapestries and important pictures—stood them in good stead.

#### Duveens' Wealthy Patrons

They have had, and have, among their patrons, the late James A. Garland, Pierpont Morgan, Benjamin Altman, P. A. B. Widener, and George Gould, Henry E. Huntington, Wm. Salomon, Henry C. Frick, Joseph Widener, and other collectors, and through their importation of, and sale to, these and other collectors of rare Oriental porcelains, old tapestries, and other weaves and famous pictures, chiefly old masters, they had much to do with the formation of some of America's greatest art collections.

Possessing abundant capital, and seemingly unlimited credit, the Duveens were able to outbid almost all competitors in the European and American art markets, and they did so with a daring and boldness that astonished the trade.

Their agents ransacked Europe for art treasures, and they secured and imported, among other notable works, the Panshanger Raphael for Mr. Joseph Widener, and many of the notable works of the early English and Italian and Dutch schools owned by Messrs. Frick and Huntington et al. as well as the late Pierpont Morgan's famous collection of Oriental porcelains, which they bought back from his son, three or more years ago.

#### A Remarkable Firm

In all this development of their business, which made them very rich men, they naturally encountered fierce and bitter opposition and much trade jealousy, but the firm calmly pursued its way and was invariably successful. To this success the late Henry J. Duveen largely contributed, but he was greatly aided and, in fact, surpassed by his nephew, now the head of the firm, son of the late Sir Joseph Duveen. It has been said in the trade that "Sir Joseph (knighted for his large and valuable contribution to the British nation in the addition to the Tote Gallery in London, which has been supplemented by his son Joseph) brought the sticks to make the fire, that Henry made said fire, and Joseph lit it."

Not only did the Duveen firm buy largely and spare no cost to obtain the best art works, but they employed special "experts,"

or better, authorities, to give these the "hallmark" of authenticity before they bought or sold such works, notably Mr. Bernhard Berenson, who for ten years or more has passed upon all their purchases of old Italian art and that of some other countries as well, and who, with other authorities, while he and they have sometimes been mistaken in attributions, have, on the whole, done well for the house and justified the extraordinarily large salaries paid them.

#### Some Notable Transactions

Among other notable transactions in which with his firm Mr. Duveen had a part was the purchase in 1907 of the collection of pictures and antiques—reputed as among the finest in Europe—of Rudolphe Kann, in Paris. The identity of the buyers of that collection was kept secret for a long time. It was not believed that there was an art firm which could handle such a transaction, but eventually it was shown that Duveen Bros. were the buyers. The deal involved \$5,000,000. The collection included representative pictures by most of the masters of the Continental and English schools and an especially strong group of Rembrandts.

#### Hals Family Picture

The Franz Hals, depicting the artist and his family, for which the Duveens are said to have received in the neighborhood of \$500,000 from Mr. Otto H. Kahn, and which was exhibited for a time at the Metropolitan Museum, was another of the firm's importations.

In 1909 the Duveens also bought for about \$3,000,000 the Maurice Kann collection, also in Paris. Maurice Kann was a brother of Rudolphe. Many of the Dutch pictures shown at the Metropolitan during the Hudson-Fulton celebration were brought to this country by the Duveens. Earlier they had paid about \$1,250,000 for the famous Hainauer collection in Berlin.

Parts of all these collections were sold to American buyers. The Duveens figured largely also in the sales that marked the dispersal of the famous Yerkes collection in this city some years ago. Rembrandt's "Savant with Bust of Homer," one of the Rudolphe Kann items, went eventually to Mrs. Henry E. Huntington. She also bought some Franz Hals antiques and pieces of furniture.

In 1916 the Duveens bought and brought here Piero di Cosimo's tondo of the "Virgin Adoring the Child." In the same year they purchased the famous Chabrieres-Arles collection of Renaissance furniture and objects of art in Paris. The transaction was believed to have involved more than \$1,000,000. Henry J. Duveen brought here, also in 1916, Gainsborough's "View in the Mall at St. James' Park."

#### Mr. Duveen as an "Expert"

Mr. Henry Duveen himself, and especially in later years, grew to be an authority on Oriental porcelains, old English furniture bibelots, and found time in his busy life to make one of the most famous collection of postage stamps in existence.

#### A Creator of Taste

Henry Duveen's whole business life was confined almost exclusively to the creation of taste among Americans for the finest and most important old pictures and art works, but his name will principally be best remembered as identified with the formation of the late Mr. J. Pierpont Morgan's collection of Oriental porcelains, and some of his best pictures, notably the Fragonard panels, repurchased by Duveen brothers and then resold to Mr. Henry C. Frick. He was a well known personality among American connoisseurs and collectors not only in N. Y., but also in the leading American cities.

Many years ago Mr. Duveen was decorated with the "Legion d'Honneur" as a mark of appreciation by the French government of his many artistic endeavors, and he was also given the Prussian Order of the Red Eagle by William Hohenzollern, some years before the war.

Mr. Duveen was a British subject. Mr. Duveen is survived by his widow, who was Miss Falcke, and by his only son, Lieut. Geoffrey Duveen of the British Navy, who married the English heiress, Miss Lewis, and who is a passenger on the Lapland due here next Sunday, on leave to visit his parents, but who, sadly enough, will arrive too late; and by his nephews, sons of Sir Joseph and Lady Duveen, Joseph, Charles, Edward, Louis, John, and Benjamin.

The funeral of Mr. Duveen took place yesterday in private.

#### C. E. Perugini

C. E. Perugini, the Italian-English painter, died in London Dec. 22 last. He was the last of the "Pre-Raphaelites," and an intimate of the Rossettis, Burne-Jones and Ford Madox Brown, as he was also of Sir Frederick Leighton and Sir John Millais. He was born in Naples and taken to England by his parents when an infant, but Horace Vernet, when he was only 11, after seeing his drawings, insisted he should return to Italy, where he studied under Bonolis and Mancini.



## Native Art at Luxembourg

By invitation of the French Government an exhibition of paintings and sculpture by American artists will be held in Paris probably in May and June in the Luxembourg. The project was under consideration before the war's end and has developed definitely since October last when M. Alfred Cortot, officially representing the Minister of Public Instruction, M. Laferre, arrived in America with the Paris Conservatory Orchestra. M. Cortot occupies, at present, the position of Secretary for the Fine Arts in the Ministry, a place long held by M. Dalimier, whose name is familiar to all American artists in touch in recent years with the Paris art world. Correspondence prior to M. Cortot's arrival was carried on with the Ministry and with the French High Commission to the U. S. by Ernest T. Rosen, an American artist who lived in Paris up until two or three years ago, when he established himself in this city.

M. Cortot, acting on behalf of the French Government, in an interview last October, invited William A. Coffin, the well-known N. Y. artist, to form a committee of which Mr. Coffin should be president, and Mr. Rosen, general secretary, to select the works to be included in the exhibition and to take general charge of the undertaking. The honor having been accepted, a committee of 15 painters and sculptors has been formed, its officers chosen and its organization effected. Several meetings of the committee have been held, the first one shortly before Christmas.

The committee is as follows: William A. Coffin, president; Herbert Adams, vice-president; Francis C. Jones, 2nd vice-president and treasurer; Ernest T. Rosen, general secretary; Chauncey F. Ryder and Jonas Lie, committee secretaries. The above six members constitute the executive board. George Bellows, Edwin H. Blashfield, Arthur Crisp, Daniel C. French, Robert Henri, Max Weber, J. Alden Weir, Irving R. Wiles and Mahonri Young. Messrs. Adams, French and Young are the sculptor members of the committee; the other twelve are painters.

The committee will have a number of honorary members, not voting in the selection of the exhibitors. The honorary members will be headed by M. Edouard de Billy, Deputy High Commissioner of France and head of the mission in the absence of M. Andre Tardieu, and will include Henri Caro-Delvaile, the French artist, residing in N. Y.; Ernest Guy, of the French High Commission; Robert W. de Forest; Theodore Hetzler, president of the Fifth Avenue Bank and general treasurer of the committee; Denys Amiel, editor of The New France; Henri Casadesus, president of the Societe des Instruments Anciens, and two or three others, among them A. Augustus Healy, president of the Brooklyn Museum.

It was at first thought that the exhibition would be held in some other place in Paris than the Luxembourg, such as the Orangerie in the Tuilleries Garden, or possibly the Petit Palais, but the Luxembourg was finally designated by the Government, thus bestowing an honor on the U. S. never accorded to any other foreign nation. The exhibition will include about 100 paintings and about 20 figurines or small bronzes, busts, reliefs and other pieces whether in bronze or in marble. There will be no art sculptures on account of transportation questions and space for placing them. It is probable that a small number of works in black and white, such as drawings, etchings and lithographs, will be added to the collection.

The committee will have three or four corresponding members, professional artists of high standing, in other cities such as Boston, Phila. and Chicago and representation in the exhibition will be solely by invitation. It is felt that the committee is broadly representative of all phases of present day art in the U. S. The collection will include works of living artists only, the committee having so voted, in accordance with the exigencies of the situation, and in harmony with the plans of the Paris authorities, for if works of artists deceased were considered it would require for such a retrospective addition, fine as it might certainly be made, about as much space as is accorded to the living artists, and the purpose of the exhibition is to place before the European world of art and the people of France and other countries, a representative, carefully selected collection of modern American art. A return exhibition of French art for next winter is contemplated which will be shown not only in N. Y., but in many of the principal cities of the U. S.

## Venice Honors Red Cross

A rare old painting, a portrait of San Lorenzo Guistinian, the first patriarch and famous benefactor of Venice, has been presented to the American Red Cross in token of the gratitude of Venice for the work of the American Red Cross in Italy.

The picture is attributed to Gentile Bellini, and is in the pure style of the period, somewhat sombre and severe.

## CLEVELAND

In preparation for a big exhibition of made-in-Cleveland art in May, the Museum has inaugurated in its main gallery an industrial exhibition, of much value to the designer and craftsman. Mrs. Harry Payne Bingham, whose beautiful new home, a good example of Italian architecture, is filled with art treasures, has loaned many pieces of period furniture, both Italian and French, with rare hangings, needlework, Italian watercolors, French prints and china, and a few pieces of sculpture. Two old Gothic doors from northern Italy, each carved with heraldic designs and the heads of saints and warriors, in small alternating panels, and a refectory table of unusual length, are among her most interesting loans. Florentine ironwork and rich hangings from the Museum's own stores, a collection of samplers loaned by Mrs. Amos B. McNairy in the English and American section, with early pewter and silver, Colonial furniture, Chelsea ware and some pieces of needlework, are exhibits of other lands and periods. Four Chelsea statuettes of the four seasons, with a strong suggestion of Angelica Kauffman in their lovely modeling, are among the small art objects in this section.

The Museum has acquired some Korean pottery and Chinese jade with other fine pieces, delayed in shipment because of the war, sent by Langdon Warner some 18 months ago. Mr. Worcester R. Warner has also loaned some rare Chinese porcelains and jade panels, with two jade incense burners.

The gift of a memorial collection of etchings from a N. Y. firm has added several choice Millets, Haden, Meryons, Whistlers, Jacques, to the Museum's collection and these are hung in the print room, while the special display of paintings includes a room full of watercolors by Brabazon, and important loans of modern Americans which have come to the American gallery from the private collection of Mrs. Henry A. Everett. The Brabazons include Italian and Swiss subjects of great beauty, treated in the luminous and colorful manner which won for this country-squire artist at 71 the reputation of "the best watercolorist since Turner."

Jessie C. Glasier.

## ST. LOUIS

Among the recent acquisitions announced by the City Art Museum, the most impressive is a XVI century French carved walnut cabinet in the style of Jacques Androuet du Cerceau, formerly in the possession of T. Foster Shattuck, who lent it for a time to the South Kensington Museum. Five hermes serve as architectonic supports to the front, in the form of Baroque caryatids, with baskets of fruit on their heads. The doors supported by these figures contain panels with fruit, goats' heads, foliage and other decorations in Renaissance symmetrical contraposition. Being of a Baroque richness, the cabinet supplements admirably a credence of the period of Francis I which the museum acquired last year.

The beginning of a collection of modern silver has been formed, some 22 pieces of English XVIII century plate, one piece of Irish make and one piece of American make, having been purchased.

The Far East collection has been enlarged by a Chinese Ch'ien Lung porcelain vase of fawn-colored glaze, formerly in the Morgan collection, a white Ch'ien Lung porcelain vase with flat decorations in relief, of scroll and key pattern, two important Chou bronze vases, formerly in the Bing collection of Paris, a Ch'ien Yao figure representing the Bodhisattva, Kwanjin the Merciful, standing on a sea monster. Four Chinese Ming paintings on silk have also been acquired.

Mr. William Booth Papin has donated to the museum a pair of bronze candlesticks designed by Edward McCarten, from the recent exhibition of small bronzes by American artists, organized by the Society of American Sculptors.

Charles F. Galt, who in 1917 won the Mallinckrodt prize, has completed several interesting paintings, including a nude and two equally effective landscapes.

## BUFFALO

The exhibition of pictures already seen and received in Brooklyn and Boston, by Boris Anisfeld, at present in the Albright Art Gallery, is an interesting and significant one and brings home to the observer the fact that in painting, as in everything else that appeals to the aesthetic faculty, "the old order changes."

This new school in painting aims at the expression of what may be called decorative idealism, rather than at the realization on canvas of beauty as the average layman sees it. The public more easily responds to the work of this school when it is presented in purely decorative effects as seen in the theatre, with the aid of brilliant lighting and the larger appeal possible on the stage, than in the narrower scope of the painter's canvas.

## ART AND BOOK SALES

## AMES PICTURE SALE

The 97 pictures forming the collection of the late Governor Oliver Ames of Massachusetts were sold by Mr. Thomas E. Kirby of the American Art Association, in the Plaza Ballroom, Thursday evening last, for a total of \$33,675.

The artists' names, titles, buyers, and prices, follow:

No.	Artist	Title	Buyer	Price
1.	La Monaca, A.	"In the Garden," 11x7.	E. T. Richards	\$30
2.	Epp, Rudolph	"Female Head," 11x8.	Clark	35
3.	Van Beers, Jan	"A Blonde," 12x9 1/2.	J. Friedenheit	40
4.	Pierce, C. F.	"Early Spring," 10x12 3/4.	Arlington Galleries	55
5.	Johnson, David	"Housatonic River, near Barrington," 14x12.	A. Ackermann	90
6.	Saintin, J. E.	"A Florist's Shop," 13x8 1/2.	Leroy	160
7.	Delort, C. E.	"A Coquette," 12 1/2 x 9 1/2.	Bernet, Agt.	80
8.	Pasini, A.	"Departure of Persian Caravan," 9x12.	Olivotti	210
9.	Pascutti, A.	"The Music Room," 14 1/2 x 18.	Lorenz, Agt.	270
10.	Menzel, W.	"Young Woman in Profile," 13 3/4 x 10 1/4.	L. Osborne	55
11.	Maccari, C.	"The Fortune Teller," 12x16.	Olivotti	75
12.	Charnay, A.	"Chateau-Autumn," 13 1/2 x 18 1/2.	18 1/2.	230
13.	Aubert, E. J.	"Young Frenchwoman," 18x14.	Holland Galleries	60
14.	Koekkoek, B. C.	"Near Tiel, Holland," 16x20 1/2.	Leroy	410
15.	Gebler, F. O.	"Sheep," 13x18.	Holland Galleries	95
16.	Boskerck, R. W.	"Post-office, near Lake Geneva," 13x18 1/2.	D. Calo & Sons	45
17.	Viry, P. L.	"Return from the Hunt," 16 1/2 x 21.	A. G. Winter	250
18.	Robie, J. B.	"Flowers and Fruit," 15 1/2 x 20.	Lorenz, Agt.	220
19.	Richards, W. T.	"Landscape," 20x16.	J. Osborne	60
20.	Van Dam, A.	"Skating-Holland," 17 1/2 x 20.	J. K. Hall	45
21.	Oudino, A.	"On the Oise," 16x27.	Bernet, Agt.	160
22.	Pierce, C. F.	"Spring Landscape and Cattle," 18x24.	A. G. Winter	175
23.	Van Boskerck, R. W.	"Mill Pond, East Lynn, Connecticut," 20x30.	P. S. McDonough	270
24.	Inness, Geo.	"Landscape," 16x24.	John Levy	5,100
25.	Lekigian, G.	"Among the Tombs," 27x19 1/2.	A. Hagarian	30
26.	Lots, C. F.	"Landscape," 21x27 3/4.	J. K. Hall	60
27.	Engel, J. F.	"Walking in the Park," 26x17.	Henry Schultheis	120
28.	Simonetti, E.	"At the Costumer's," 29 1/2 x 19 1/2.	J. de Jongh	95
29.	Inness, Geo.	"The River," 16x24.	Holland Galleries	3,250
30.	Comte, P. C.	"La Toilette," 28x21.	E. T. Richards	55
31.	Mantegazza, G.	"Street Musicians," 31 1/2 x 19 1/2.	Alivotti	135
32.	Donzetti, L.	"The Setting Sun," 17x28 1/2.	Jacob Hilder	125
33.	Castale, F. G.	"Sea and Shore," 17x30.	J. de Jongh	65
34.	Aldi, P.	"Caught in the Act," 17x31 1/2.	J. Hilder	70
35.	Neubert, L.	"Landscape," 16x31 1/2.	W. J. Downey	65
36.	Armenz, P.	"Peasants in Town," 25x35 1/2.	Holland Galleries	115
37.	Voltz, F.	"Landscape and Cattle," 15 1/2 x 36 1/2.	S. S. Laird	450
38.	Lansil, W. F.	"Waiting for the Tide," 22x36.	L. Osborne	60
39.	Bertier, F. E.	"Lady in Black," 29x24.	A. C. Crocker	150
40.	Van Boskerck, R. W.	"High Noon, near Niantic, Conn.," 20x30.	Leroy	310
41.	Niczky, E.	"Spring," 33x21 1/2.	Holland Galleries	120
42.	Niczky, E.	"Caught," 33x22.	Holland Galleries	120
43.	Mazzotta, F.	"The Young Culprit," 25x36.	M. G. Hogan	150
44.	Munkacsy, M. De.	"Carlsbad," 25x36.	Holland Galleries	760
45.	Inness, Geo.	"Landscape," 22 1/2 x 34.	John Levy	6,100
46.	Tait, A. F.	"Treed—A Good Time Coming," 30x25.	Leroy	240
47.	Weeks, E. L.	"Gossip at the Fountain, Rabat, Morocco," 35 1/3 x 27.	M. G. Hogan	280
48.	Caliga, I. H.	"Reminiscence," 27x35.	E. T. Richards	45
49.	Smedley, W. T.	"The Weekly Mail," 30x21.	J. Hilder	85
50.	De Haas, M. F. H.	"In the Harbor—Moonlight," 35x24.	Bernet, Agt.	160
51.	Weber, P.	"Landscape," 21 1/2 x 36 1/2.	H. B. Layman	65
52.	Burnier, R.	"Landscape and Cattle," 34x26 1/2.	Holland Galleries	455
53.	Bellows, A. L.	"The Mill in the Dingle," 23x36.	W. G. Downey	80
54.	Ekwall, Knut	"Mother and Child," 33x26.	A. Flattau	155
55.	Landelle, C.	"Youth," 39 1/2 x 33.	Arlington Galleries	500
56.	Piot, E. A.	"Young Woman," 31 1/2 x 25 1/2.	W. A. Burnett	85
57.	Calderini, M.	"Spring Landscape," 27 1/2 x 38 1/2.	Leroy	130
58.	Guerra, A.	"Italian Peasant Interior," 24 1/2 x 38 1/2.	W. G. Downey	165
59.	Rinatoli, A.	"The Music Lesson," 37 1/2 x 26.	Olivotti	90
60.	Riegen, N.	"Harbor in Holland," 26x39 1/2.	G. Henschel	50
61.	Volkhart, M.	"Courtship," 36 3/4 x 30.	Holland Galleries	250
62.	Ekwall, Knut	"Saying Grace," 31 1/2 x 39.	H. Schultheis	220
63.	Guerra, A.	"Italian Peasant Home," 36x25 3/4.	H. B. Layman	100
64.	Unterberger, F. R.	"Venice," 23x43.	M. G. Hogan	465
65.	Jones, C.	"Autumn Evening, Worcester-shire," 24x42.	G. Henschel	60
66.	Muller-Kurzweller, A.	"A Winter Evening," 27 1/2 x 42.	H. Schultheis	110
67.	Gallon, R.	"English Landscape," 24x41 1/2.	W. G. Downey	80
68.	Kaemmerer, F. H.	"Floreal," 43 1/2 x 25 1/2.	G. Sanford	400
69.	Ziem, F.	"Venice," 26 1/2 x 44.	W. G. Downey	2,250
70.	Formis, A. B.	"Environ of Constantinople," 25 1/2 x 9 1/2.	Holland Galleries	115
71.	Formis, A. B.	"The Afternoon Promenade," 25 1/2 x 49 1/2.	Holland Galleries	100

72.	Richards, W. T.	"Sea and Shore," 27x47.	H. Schultheis	1,000
73.	Induno, G.	"Youth and Old Age," 32 1/2 x 47 1/2.	A. Flattau	300
74.	Tompkins, F. H.	"A Young Mother," 43 1/2 x 31.	T. A. Lawlor	100
75.	Muhlig, H.	"Peasants on the Highway," 31x48.	H. Schultheis	140
76.	Ciardi, "Chioggia,"	30x50 1/2.	Olivotti	180
77.	Ciardi, "Fishing,"	30x50.	Olivotti	120
78.	Formis, A. B.	"The Passing Caravan," 25 1/2 x 49.	L. G. Benedict	100
79.	Formis, A. B.	"Crossing the Stream," 25x49.	J. de Jongh	95
80.	Tirattelli, A.	"An Italian Fair," 24 1/2 x 53 1/2.	S. J. Frank	75
81.	Tofano, E.	"Alone at Last," 52x30.	A. Flattau	155
82.	Picknell, W. L.	"Cottage by the Sea," 36x50.	C. W. Kraushaar	450
83.	Landelle, C.	"A Woman of the East," 51 1/2 x 33 1/2.	C. J. McDonough	135
84.	Fontana, E.	"The Maid and the Marmion," 51 1/2 x 39 1/2.	A. Flattau	90
85.	Visconti, F.	"Landscape," 33 1/2 x 58 1/2.	S. J. Frank	120
86.	Roffaen, J. X. F.	"Le Lac De Wallenstein," 34 1/2 x 57 1/2.	Seaman, Agt.	80
87.	Lefebvre, J. J.	"Salome," 59x36.	Holland Galleries	510
88.	Schnee, H.	"After the Christening," 41 1/2 x 56 1/2.	S. J. Frank	180
89.	Fischer, E.	"A Swiss Lake," 33 1/2 x 69 1/2.	S. J. Frank	130
90.	Grant, C. R.	"Day Dreams," 57x38.	S. J. Frank	70
91.	Visconti, F.	"A Pool in the Forest," 46x65 1/2.	S. J. Frank	190
92.	Mancini, F. G.	"On a Road near Naples," 61 1/2 x 41.	H. de Verness	120
93.	Corcos, V.	"The Balcony," 44x71.	Olivotti	70
94.	Visconti, F.	"Forest of Fontainebleau," 54 1/2 x 75.	Bernet, Agt.	500
95.	Koerner, E.	"Moorish Marketplace," 53x79.	Seaman, Agt.	210
96.	Jacquet, J. G.	"La Premiere Arrivee," 93x56.	Bernet, Agt.	425
97.	Lerolle, H.	"The Potato Gatherers," 79x116.	Leroy	1,100
Total				\$33,675

## American Art Association

The Inglis-Morten-Lawrence collections of American and foreign paintings by masters of the modern schools will be sold Jan. 29th in the Plaza ballroom. Included in this important sale are a number of representative foreign works collected by the late James S. Inglis of Cottier & Co., and to be sold for account of Mrs. Elizabeth Inglis, owner. Exhibition will be from Jan. 22 to date of sale.

The notable collection of old Chinese porcelains, rare jades and other hard stones, antique bronzes, Tang, Han, Sun, and Ming pottery, enamels and other Oriental art treasures, collected by the late Rufus E. Moore, will be sold Jan. 27-31 inclusive, and Feb. 1-3, inclusive, afternoons, at the American Art Galleries. Exhibition Jan. 22 to date of sale.

## Dood Book Sale

Part II of the stock of rare books of Robert H. Dodd, sold at the Anderson Galleries on the afternoons of Monday and Tuesday of this week, brought a total of \$6,423.65 for the 487 items dispersed.

The highest price, \$510, was paid by George D. Smith for No. 226, "Fragments of Rare Books," mostly of the Elizabethan period, collected chiefly by J. Payne Collier.

The same buyer paid \$400, the second highest price, for No. 466, a rare tract on Virginia, by Robert Johnson (London, 1609), the Griswold-Ives-Lefferts copy.

Other items of interest were: No. 227, "Poor Richard's Almanac, 1736," by Benjamin Franklin (Phila., 1735), the fourth of the scarce series. George D. Smith, \$360. No. 57, "Fantasticks," by Nicholas Breton (London, 1626), the Thomas Jolley-Hoe copy of the first edition. George D. Smith, \$305. No. 338, Map showing Lake Ontario, Huron, and Erie, 1643, very rare, only one other copy traced. George D. Smith, \$290. No. 10, "Almanac," by Edes & Gill (Boston, 1770). S. L. Munson, \$157.50.

## Engravings and Etchings Sale

Engravings, etchings, and drawings, examples of the works of Whistler, Haden Rembrandt, and others from private collections and estates, including those of Mrs. F. S. Coolidge, and the estates of the late Ferdinand Hermann and Samuel Elliott, dispersed at the American Art Galleries. Tue. eve., brought a total of \$4,660. No. 163, "Olga B.," an etching by Anders Zorn, rare signed proof, was purchased by M. Knoedler & Co. for \$440. No. 116, "Old Man with Divided Fur Cap," etching by Rembrandt, first state of three, went to the same buyer for \$430. No. 131, "Virgin and Child," engraving by Martin Schongauer, scarce, F. Keppel & Co., \$220. No. 110, "Christ Preaching," etching by Rembrandt, only state, from J. P. Townsend collection. F. Meder, \$220. No. 62, "La Bergerie," etching by Charles Jacques, signed proof. M. Knoedler & Co., \$180. No. 44, "Three Sisters," etching by Sir Francis Seymour Haden, signed proof. Ehrich Galleries, \$130.

## Print Collections Sale

Colored fishing prints, mezzotints and line-engravings from a private collection, and that of the late Charles Roberts of Philadelphia, sold at the American Art Galleries Tuesday afternoon brought \$2,056.50.

A collection of stipple plate portraits by David Edwin was purchased by Max Williams for \$85, and "Punt Fishing," a colored lithograph by W. Gauchi, went to the same buyer for \$55.



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**ART AND BOOK SALES**

(Continued from Page 5)

**Young Books and Mss. Sale**

At the first session of the sale of inscribed books and original Mss. formerly in the collection of the late James Carleton Young, at the Anderson Galleries, Wed. aft., \$2,599.10 was realized for the 248 items dispersed.

No. 165, original Ms. of "The Wooing of Miss Wopple," by Eugene Field (Chicago, 1891), went to Gabriel Wells for \$350.

No. 166, original Ms. of "The Werewolf," by Eugene Field, the only unpublished Ms. left by the author at his death, was purchased by James F. Drake for \$260.

No. 240, Ms. of the "Battle Hymn of the Republic," by Julia Ward Howe, was purchased by Gabriel Wells for \$245.

**A Veteran Painter**

For the first time in more than fifty years there was a notable absence of any example of the work of the veteran artist, E. L. Henry, at the Academy exhibition just closed. Mr. Henry has been ill for several months and was not able to paint at his country home at Cragmore during the past summer, as has been his custom, nor has his health permitted any work during the present winter. He gave up his studio in the Chelsea, where he has lived and worked for nearly twenty years, and with Mrs. Henry is spending the winter in Florida.

**Kumroff-Barnard!**

Announcement is made of the marriage of Miss Elinor M. Barnard, English portrait painter, and Manuel Kumroff, also an artist, which took place on Dec. 23 last, in Chicago. Mr. Kumroff recently returned from China and Japan. Mrs. Kumroff has made many water-color portraits of children in N. Y., and also in Detroit and Pittsburgh. The couple will make their home in N. Y., but plan spending their summers in England.

May Fairchild, the miniature painter, has left her Sherwood studio for the time being and is spending a few months at her home at Rhinebeck, N. Y.

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**NOTICE TO GALLERIES**

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

**ARTISTS' EXHIBITION CALENDAR**

AMERICAN WATERCOLOR SOCIETY annual exhibition, National Arts Club, 119 E. 19 St., Feb. 6 to 28; exhibits received Feb. 1 between 10 and 6.

PENNSYLVANIA ACADEMY, Broad and Cherry Sts., Phila., Pa.—One hundred and fourteenth annual exhibition of oils and sculptures, Feb. 9-Mar. 30, 1919.

SALMAGUNDI CLUB Exhibition and Auction, 47 Fifth Ave.—Feb. 7-14; exhibits received Feb. 1.

**CALENDAR OF SPECIAL NEW YORK EXHIBITIONS**

Allied Artists of America, Fine Art Galleries, 215 W. 57 St.—Jan. 20 to Feb. 11.

Arlington Art Galleries, 274 Madison Ave.—Selected American paintings.

Arden Gallery, 599 Fifth Ave.—Forain and Steinlen drawings and lithographs, to Jan. 28.

Art Alliance, 10 E. 47 St.—Third annual exhibition of hand decorated textiles through January.

Art Students' League, 215 W. 57 St., Drawings and cartoons by Boardman Robinson and Art Young, through Jan. 25.

Babcock Galleries, 19 E. 47 St.—Group of pictures by Alexis Jean Fournier, Jan. 20 to Feb. 5.

Bonaventure Gallery, 601 Fifth Ave.—Pastels and drawings of XVIII century.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of American sculptures, to Feb. 1.

Braus Art Gallery, 2123 Broadway and 358 Fifth Ave.—Paintings by American artists, mezzotints, etchings, mirrors and frames.

Daniel Gallery, 2 W. 47 St.—Recent paintings by Marsden Hartley, to Jan. 20.

Dudensing Galleries, 45 W. 44 St.—Watercolors and oils by American and foreign artists.

Durand-Ruel, 12 E. 57 St.—Paintings by Canals, to Jan. 22.

Ehrich Gallery, 707 Fifth Ave.—Unusual paintings by old masters.

Ferargil Gallery, 24 E. 49 St.—Oils by John Follinsbee, to Feb. 1.

Folsom Gallery, 560 Fifth Ave.—Paintings by American artists, including examples of the late Henry G. Dearth.

Kleinberger Galleries, 725 Fifth Ave.—Paintings by Jan. V. Chelminski, through Jan. 31.

Little Gallery, 4 E. 48 St.—Hand-loom work by the Tenafly Weavers.

Macbeth Galleries, 450 Fifth Ave.—Paintings by John H. Twatchman, on exhibition and sale to Jan. 29.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Monday and Friday, 25c., free other ways.

Milch Galleries, 108 W. 57 St.—Paintings by Mary Prindeville, to Jan. 25.

Montross Gallery, 550 Fifth Ave.—Modern American artists to Jan. 25.

Museum of French Art, 597 Fifth Ave.—Annual loan exhibition of French art, Louis XV and Louis XVI periods, through Jan. 29.

Musmann Gallery, 144 W. 57 St.—Aquatints and etchings.

National Arts Club, 119 E. 19 St., annual exhibition of retrospective work by members, through Jan.

New York Public Library—Print Gallery (Room 321)

—The War Zone in Graphic Art, including etchings and other prints depicting eastern France and Belgium during the seventeenth-nineteenth centuries.

Memorial exhibitions of etchings by J. C. Nicoll and wood engravings by Elbridge Kingsley. War lithographs by Brangwyn, Bone, Pennell and Copley.

Ralston Galleries, 567 Fifth Ave.—A selection of rare old French and English prints, in color and black and white, through January.

Satinover Galleries, 27 W. 56 St.—Paintings by old masters and art objects.

647 Fifth Ave.—Henry Golden Dearth Memorial exhibition to Jan. 30.

**ART AND LITERARY AUCTION SALE CALENDAR**

American Art Association, Madison Sq. South—Oriental art treasures belonging to the estate of the late Rufus E. Moore; on view Wed., Jan. 22, to date of sale, aft., Jan. 27 to Feb. 3.

Anderson Galleries, Park Ave. and 59 St.—Books from the libraries of J. K. Paulding and H. C. Bernheim; Mon. aft., Jan. 20 and Tue. aft. and eve., Jan. 21.

Books from the library of the Architectural League; on view from Jan. 22 to date of sale, Tue. aft., Jan. 28. The library of Herschel V. Jones (H-P); on view from Jan. 20 to date of sale, Jan. 29.

Fifth Ave. Art Galleries, 1-5 W. 45 St.—Contents of residence of Mrs. Merritt Lund, Glen Head, L. I., by order Columbia Trust Co. Jan. 21-25 aft., Jas. P. Silo, Auctioneer.

**Art Growl from Boston**

Who has been camouflaging the AMERICAN ART NEWS on the Boris Anisfeld exhibition here? Comparatively speaking—for no one goes to the Art Club shows unfortunately—the attendance at this show may have been greater than at any other since the season opened. The general opinion was that the pictures were bad from all viewpoints, composition and drawing being conspicuously absent. The so-called color was lurid and not good. The present Art Club management desires to wake up the public to the fact that it is an Art Club, but they are going at it the wrong way. It is difficult to resuscitate an institution in which there is little art, and which practically has lost its high ideals of many years ago. The fact that "Mrs. Jack" bought one of the Anisfeld canvases (they can't be called pictures), "Cuts No Ice." She also visited Dr. Karl Muck when he was in jail. "Toujours le limelight."

In regard to the treatment of the Anisfeld exhibition by the Boston daily art critics—one is secretary of the Copley Society which is responsible for the show, another is getting senile in his ideas, and if he really saw the display at all, was presumably confused and wrote something simply to "get by." A third is a good little soul, and the reflector of any one who will cast a light. I think the second large morning daily critic said nothing, but what that critic said to me, is "unfit to print."

"Oh, Brahmin Boston," as Holmes used to call it. It thinks according to number, name and fame. If Sargent painted a purple armadillo climbing a blue water wagon, and signed the canvas, said "B. B.'s" would all shout in unison: "Oh, how wonderful!"

Now all this is neither bile nor sore-headedness, but actual truth. The Anisfeld Show did not create a ripple on the surface, and very few people went to see it. A leading member of the Copley Society said on his first, and again on his second visit that "it was disgusting"—and then, wishing to be prophetic or whatever you call such people, and having "boosted" Dodge McKnight into prominence, he thought he would gain more "propheticness" by finding something "wonderful" in Anisfeld's canvases, which he proceeded to do, but "it didn't go."

I ask why a brilliant and able man, like Christian Brinton, should take up and exploit Anisfeld? I do not know—but I do know that it makes me feel sad, or rather it makes me swear—to be exact.

Java Head.  
Boston, Mass., Jan. 14, 1919.

Frederick J. Waugh is soon to leave Washington in order to resume his personal work in Phila. Nearly a year ago the camouflage section of the Navy Department requested Mr. Waugh to come to the capital and assist a number of able artists in the work of camouflaging war vessels. While waiting for his release, Mr. Waugh has completed four pictures that will later be exhibited in N. Y., where his painting for the Fourth Liberty Loan was shown in the War Salon.

Clara Weaver Parrish returned recently from a prolonged visit to Alabama, where she painted some church decorations. Churches of several cities of this, her native State, are enriched by her work in mosaic, stained glass and painting. She will soon begin an altar piece at her Colonial studio.

Francisco Pausas is spending the winter in Havana, where he is painting several portrait commissions, and where he will probably remain until next summer. Those recently completed are of Señora Marimon de La Foire, Señora Trujillo de Quienones and Señora and Señora de La Torre.

Joseph Boston's large "Moonlight," painted last year, has been bought by Mr. Joseph G. Butler for the Youngstown Museum.

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**WASHINGTON**

There opened, Tuesday last, at the Corcoran Gallery, with a brilliant reception, the official collection of pictures pertaining to the war, by eminent British painters under the auspices of the British Ministry of Information. This exhibit is being shown for the first time in this country and is sure to attract wide attention. These canvases (several hundred in number) were done on the spot where the tragic scenes were enacted.

Among the noted painters represented are Brangwyn, Sir John Lavery, Sir William Orpen, Nevinson and Paul Nash.

There are many portraits shown of the war's generals, airmen and other heroes. These are by Sir Wm. Orpen. Director Raymond Wyer of the Worcester Museum, gave a talk on the pictures, Wednesday afternoon.

At the Arts Club there is on to Feb. 1, an exhibition of the work of E. Ambrose Webster of Boston and Provincetown. The exhibit consists of 20 canvases of dazzling sunshine and brilliant color. The subjects range from the snow covered hills of Vermont to the sunshine of the West Indies. Mr. Webster is a "modernist," and such a departure as he makes from the strictly academic and also so original an interpretation of nature, has aroused much interesting discussion.

C. C. C.

Baltimore's art season has been very dull and uneventful all along, but two good exhibitions are now in progress. One of paintings by five accomplished women artists, Alice Worthington Ball, Josephine G. Cochrane, Camelia Whitehurst, Ruth Anderson Temple and Maud Drein Bryant, at the Peabody Gallery, and at the W. E. Jones Galleries a display of sculpture by the late Helen Farnsworth Mears.



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### PHILADELPHIA

Application to present-day problems of some of the spiritual principles underlying great memorials erected since the Crusades, especially in reference to those that may be projected in this city, was discussed by Albert Kelsey, architect, in an illustrated lecture Jan. 16 at the annual meeting of the Fairmount Park Art Association. As it is quite probable that sites will be occupied by memorials within the park domain, the question becomes a really momentous one, and agitation for safeguards against defacement of the landscape by puerile and grotesque objects in stone and bronze cannot begin too soon. There are many noble works in the park that owe their existence to the generous contributions of the Art Association, and every citizen interested in municipal adornment should look to it as a sort of custodian of the city's reputation for good taste in sculptural art.

Rarely has the variety of color of the sea been as well portrayed as in a group of 26 marines by Charles H. Woodbury, on exhibition until Jan. 23 at the Rosenbach Galleries. Mountainous waves, dashing with frightful force against a rock-bound shore or sweeping on in mid-ocean with wind-blown crests of iridescent spray, the heavy ground swell or the enveloping fog, each are most ably seized and noted by the hand of this recorder of the moods of the sea. The paintings of the Wiltach collection in Memorial Hall have finally been reinstalled, after being cleaned and reframed on the order of Mr. Joseph E. Widener, chairman of the Art Club. McLangdon Warner, the curator of the Pennsylvania museum in the same building, is expected home from Siberia, where he has been on a mission in the interest of the museum and of the Smithsonian Institution, and will resume his position, relieving Mr. Hamilton Bell, the acting curator.

Miss Josephine Streatfield, the young English portraitist, will give a private view of her recently executed pastel portraits at the Art Alliance Tuesday afternoon next. Eugene Castello.

### CHICAGO

The seven exhibitions now on at the Art Institute are of such varied character as to offer more than is usually obtained on a visit to the galleries. Henri-Caro Derville holds the position of honor in the first chamber of the east wing with 26 canvases that tell the tale of a great stylist. His fame as a painter of women is well sustained by this present collection, which covers the whole range of his achievements, as it includes several of his delightfully decorative nudes, a series of large murals depicting the phases of philosophy, meditation, controversy and contemplation, together with decorative panels of flowers quaint, colorful and pleasing.

Following his exhibition, which overflows into the next small gallery, are the portrait reliefs and medals of T. Spicer-Simon. The association of the medals of this gifted sculptor and the portraits of Caro Derville in the same room is not inappropriate, for they lend grace to each other and the men themselves are friends and associates. Portraits of the sculptor and his wife are among the painter's works and medals of the artist and his wife among the medals of the sculptor. These medals are notable for their classic purity of conception, cunning variation of surfaces and faithful likenesses.

Jonas Lie with 32 of his virile works delivers a telling argument for the strenuous style in the next large gallery. The bigness of this man's work is a marvel.

In lighter mood the muse of Louis Kronberg comes dancing before us in the fluffy skirt of the ballet. One has come to know this artist as the American interpreter of the ballet girl. His pastels are, if anything, superior in charm to his oils.

Frederic Clay Bartlett, in his 24 characteristic works, gives one many alluring peeps into his home and the dignified beauty of his studio. Some of the nooks and corners, with their loving delineation of neat arrangements of cherished bits of furniture, seem trivial to the unsympathetic; to others they hold forth a charm that is the essence of home. His village streets and landscapes also have this intimate quality of daily association, important for their personal relation. His color is that of quaint old English prints and there is something about his work as a whole that seems old fashioned, although it is modern.

The exhibition of 58 oils and 82 etchings of landscape by American artists, comprising the showing assembled by "The Friends of Our Native Landscape," is one of the finest achievements of its kind ever seen here. It far outranks the landscape offering of the recent exhibition of American oils, although it embraces the works of many men excluded by that hypocritical jury. This society was founded in 1913 by Jens Jensen, who is still its president. The localities represented in this exhibition include:

New England, Pa., Brown Co., Indiana, the Dunes, Indiana, Rock River and the Prairies, Illinois, the Beech Forest, Wisconsin, Picturesque Michigan, the Ozarks, Missouri, the Plains of Kansas, the Desert, New Mexico and Arizona, the Blue Ridge, S. C., the Rocky Mountains, Colo., and the Sierras, Cal.

The Art Institute and other local art organizations and the principal dealers co-operated with the art committee.

### LAST RITES FOR DUVECK

Cincinnati, Jan. 14, 1919.

The last great tribute which Cincinnati was able to pay to the late Frank Duveneck was in the Cathedral of Covington. Accompanied by the strains of the "High Mass," the coffin was brought in by a few of the "Duveneck Boys." It was covered with a pall of oak leaves, in the center of which was a facsimile, in red immortelles, of the painter's famous "one letter" signature. The great church was completely filled by the friends and admirers of the artist, four of whose large decorations, covering several of the walls, formed a beautifully fitting background. Among the honorary pallbearers from out of town was Julius Rolshoven, who was an early student of Duveneck's. He brings back to one's mind, once more, those picturesque days of the seventies, when America's first group of young art enthusiasts, under the leadership of men like Whistler, Duveneck and Chase, broadly speaking, captured old Europe in one "go," and upon returning to native shores, transmitted their message in daring pioneer style. The Eastern art world will realize that the death of Duveneck, incidentally occurring so soon after that of L. H. Meakin, means an invaluable loss to Cincinnati. Only now does one feel the true significance of the legacy Duveneck has left this city in donating to the museum almost his entire life work, composed of over 100 oils, sculptures, etching plates, besides several fine examples of Chase, Twachtman, Currier, etc. Unlike most of the recognized artists Cincinnati has produced, and their number is quite large, Duveneck has always been loyal to his home town, no matter how small, really hopeless, the recognition was he received here during the early part of his career. When toward the end of 1873 he returned from Munich, and exhibited a group of his paintings here, they attracted no attention. Duveneck then left, but later, in 1890, he returned for good, not bothering himself to think of personal sacrifice, etc.

Duveneck was one of those happily endowed artists, who are simply born for their profession. Through his remarkable talent he acquired a thorough knowledge of his "métier" in comparatively an amazingly short time, and was thus ready to give his best in the vigor and enthusiasm of youth. What "happy-go-lucky" days they were, when all was well, as long as enough money was realized from one canvas to defray expenses for the next. All of these earlier works are beautifully spontaneous in expression and masterly in execution. They are set down with the temperament of a real painter, one who rather paints than argues. Duveneck's "The Cobbler's Apprentice," has just been hung in its owner's (Charles P. Taft) house between two works by Franz Hals, and Duveneck's holding his own, beautifully so. What more need be said! A special "Duveneck Memorial Gallery" has been arranged in the museum.

Norbert Heerman.

An oil by Camille Pissarro has just been hung in the Cincinnati Museum, a view of the Place "du Theatre Français," on a light gray day.

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### MILWAUKEE

The permanent collection holds its place in the main gallery at the Art Institute this week. There are 29 paintings now in the possession of the Institute, representing various accessions of the past five years, and comprising notable examples of the work of native American artists and a few Europeans. Etchings and lithographs belonging to the permanent collection were shown the past week. The incoming Desch-Beneker exhibit has finally arrived from the Syracuse Museum and justifies the expectations entertained and enthusiastic comment from visitors has not been wanting over the work of these two Provincetown artists. The pictures are modern in technique and viewpoint, but essentially sane and restrained.

### CALA. SEES A REMBRANDT

On exhibition at the Palace of Fine Arts, San Francisco, is what is believed the earliest work of Rembrandt, depicting the biblical story of the Prophet Balaam and his ass on their trip through Jerusalem. "At the time of its last sale it brought \$25,000," says a San Francisco daily, but if this is so, the buyer of the panel, through Mr. Seaman as agent, at the Ferdinand Hermann sale, in the Plaza ballroom, Jan. 15, 1918, for \$10,750, must have obtained a handsome profit.

The picture, one of small size, 25 in. high by 18 wide, was reproduced on the first page of the AMERICAN ART NEWS Dec. 22, 1917.



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